LIBRARY OF CONGRESS
Information Bulletin

Vol. 70, Nos. 9-10
September-October 2011

REMEMBERING 9/11

THE LIBRARY MARKS THE ANNIVERSARY WITH A LOOK BACK ON ITS COLLECTIONS

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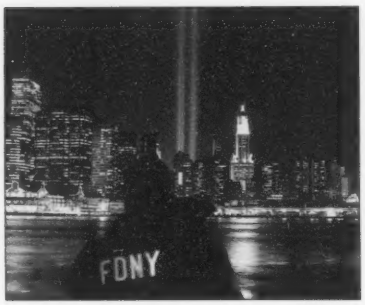
JAMES H. BILLINGTON
Librarian of Congress



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On the Cover: Detail of a poster commemorating the terrorist attacks of Sept. 11, 2001, one of thousands of items collected by the Library of Congress in the wake of the tragedy. *Poster art by Griffith Phillips Creative. Prints and Photographs Division*

Tragedy, 10 Years Later: Nearly every division of the Library took part in the collection and preservation of the nation's memory following the events of Sept. 11, 2001. 451

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Show and Tell: This year's class of Junior Fellows Summer Interns unearthed fascinating treasures from the Library's stacks. 470

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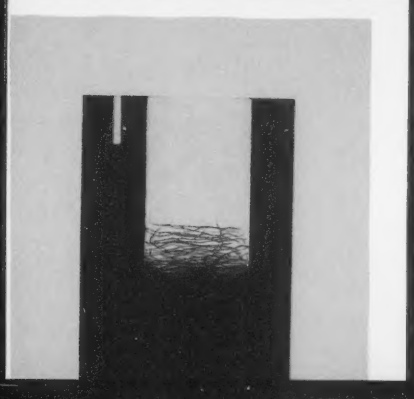
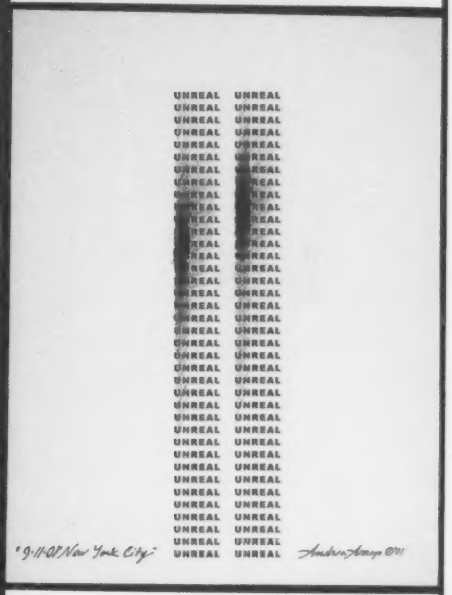


Dottie Brier was as shocked as everyone when she heard on a car radio that a plane had hit Tower One on September 11. As Red Cross Volunteer Chair of Disaster Mental Health, her first instinct was to contact the Greater New York Chapter. Then the tragedy hit home. Dottie learned her cousin Lisa Fenn Gardenstein had been on board that plane. But despite the pain of her own personal loss, Dottie has carried on, recruiting and training new mental health volunteers. "I have to," she says.

"I comfort. I counsel. And I grieve."



THE LIBRARY MARKS THE ANNIVERSARY WITH A LOOK BACK ON ITS COLLECTIONS

REMEMBERING 9/11

Within hours of the terrorist attacks on Sept. 11, 2001, the Library of Congress mobilized its efforts to collect and preserve the nation's memory of those tragic events. On the 10th anniversary, the Library looks back on its efforts to record the heartbreaking history.

By ERIN ALLEN

Early on the morning of Sept. 11, 2001, four commercial airliners were hijacked and, in succession, crashed into the World Trade Center in New York, the Pentagon and a field near Shanksville, Pa. These terrorist attacks rocked the nation and the world.

But 9/11 didn't end on 9/11. Rescue and recovery efforts were launched. Families coped with the loss of loved ones. The United States declared a "war on terror," launching a military campaign in Afghanistan that continues today. (*See story on page 456.*) And the Library of Congress began a decade-long effort to document the events of the day and their aftermath.

In September 2002, the Library mounted an exhibition titled "Witness and Response" to showcase the collections that the Library amassed during the year following the September 11 attacks. The exhibit, which may be viewed online at **www.loc.gov/exhibits/911/**, tells the story of how the materials arrived and how they reflect what the world experienced in the aftermath of the attacks. The Library also published a commemorative issue of the Information Bulletin on the first anniversary of the attacks (**www.loc.gov/loc/lcib/0209/**).

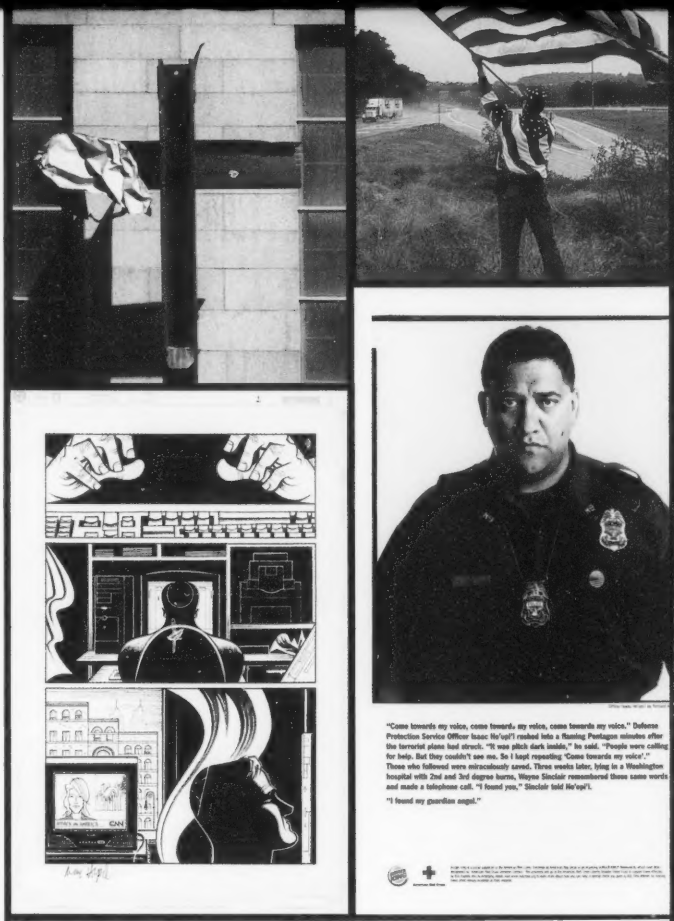
Throughout the past decade, the Library has continued to collect September 11-related resources—in all formats and from all viewpoints.

Documenting Disaster

The American Folklife Center's "September 11, 2001, Documentary Project" is the cornerstone of the Library's collections pertaining to the terrorist attacks. Immediately following the events, folklife center (AFC) staff called upon folklorists across the country to reach out to communities and record the reactions of citizens. The project was modeled after a similar Library initiative conducted by folklorist Alan Lomax in 1941 to collect and record man-on-the-street reactions to the bombing of Pearl Harbor. Those accounts may be accessed at **http://memory.loc.gov/ammem/afcphhtml/afcphhome.html**.

The "September 11, 2001, Documentary Project" collection comprises more than 400 sound and video recordings that contain about 800 interviews. The collection includes 421 photographs and drawings, as well as news clippings, written narratives, e-mails and artifacts.

The voices of men and women from many cultural, occupational and ethnic backgrounds are represented. Some of the interviews are from people who were in


"Come towards my voice, come toward. my voice, come towards my voice." Defense Protection Service Officer Isaac Ho'opi'i rushed into a flaming Pentagon minutes after the terrorist plane had struck. "It was pitch dark inside," he said. "People were calling for help. But they couldn't see me. So I kept repeating 'Come towards my voice'." Those who followed were miraculously saved. Three weeks later, lying in a Washington hospital with 2nd and 3rd degree burns, Wayne Sinclair remembered those same words and made a telephone call. "I found you," Sinclair told Ho'opi'i.
"I found my guardian angel."

Previous page: From top left, "Missing," comic book cover by Peter Kuper; Red Cross volunteer Dottie Brier, photo by Richard Avedon; New York firefighters after the terrorist attacks, photo by Steven Hirsch; "9-11-01, New York City," drawing by Andrea Arroyo; "World Trade Center towers covered with flowers," painting by Jen Kim; firefighters in New York after the terrorist attacks, photo by Bolivar Arellano; print by Jenny Freestone. *All items, Prints and Photographs Division*

Right: From top left, remnants from the 9/11 World Trade Center disaster form a cross, photo by Carol Highsmith; Brooks Breece of Dale City, Va., waves the American flag on a hill overlooking I-95 South in Occoquan, Va., on Sept. 14, 2001, photo by Dylan Moore; Officer Isaac Ho'opi'I, photo by Richard Avedon; people shielding their mouths and faces from falling dust and debris as they evacuate lower Manhattan, photo by Mary Altaffer; "Rise Above," print by Karen Simon. *All items, Prints and Photographs Division*

the World Trade Center and the Pentagon during the attacks. However, the majority of the interviews are from other parts of the country—from those who first heard the news on television or radio, or from teachers, friends, family and other members of their communities. In all, materials were received from 27 states and a U.S. military base in Naples, Italy.

"What's different about the collection is its regionality," said Anne Hoog, a folklore specialist in the American Folklife Center who helped process the collection. "Attention is placed on people who did not witness [the attacks] firsthand. That's a valuable part of the story to document."

The "September 11, 2001, Documentary Project" website was launched online in 2005 at **http://memory.loc.gov/ammem/collections/911_archive**. The online presentation includes almost 170 audio and video interviews, 41 photographs and drawings and 21 written narratives and poems. The site has remained popular with the public since its launch, with visits to the site spiking during the month of September.

According to Hoog, the collection is popular among researchers, including sociologists who are re-interviewing project participants to see if their responses have changed with the passage of time.

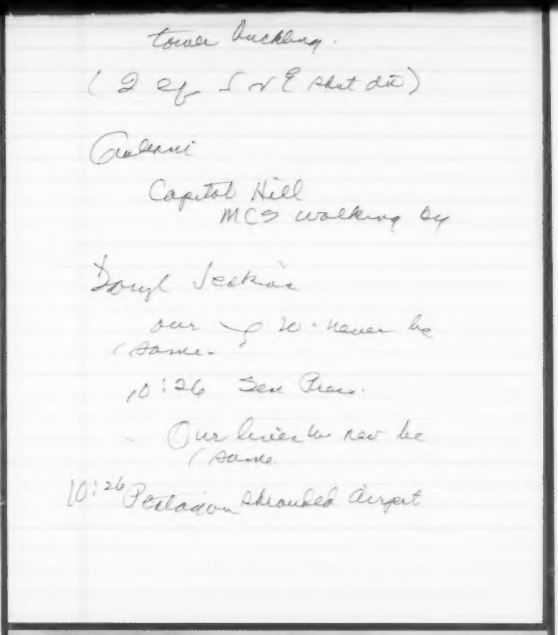
The site is also popular among teachers who wish to use the Library's primary source materials in the classroom to study the September 11 attacks. (*See story on page 458.*)

To supplement the "September 11, 2001, Documentary Project," the American Folklife Center has collaborated on two other oral history initiatives: Voices of September 11 (**http://voicesofseptember11.org**) and Remembering 9/11 (**www.911respondersremember.org**). In exchange for its expert archiving advice, the center will receive digital archives of both projects.

Voices of September 11 provides information and support services to 9/11 families, rescue workers and survivors, on its "9/11 Living Memorial" digital archive. Launched in 2006, the site chronicles the event with personal stories, photographs and mementoes.

"Remembering 9/11" contains oral histories of first responders to the attacks on the World Trade Center. The project is the brainchild of Dr. Benjamin Luft, professor of medicine at New York's Stony Brook University, who directs the World Trade Center Medical Monitoring and Treatment Center. The Long Island-based program is the New York area's only comprehensive care center dedicated to caring for Ground Zero responders. The project's goal is to obtain at least 1,000 interviews from 9/11 responders and their families.

"Between all three of these 9/11 documentary projects, we're getting a full picture of people's memories and reactions to the events," said AFC staff member Michael Taft.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10:36 Pentagon shrouded Airpt

From top, Sept. 11, 2011, entries from the notebook of journalist Mary McGrory, *Manuscript Division*; military personnel stand clear of the damaged Pentagon outside of Washington, D.C., *Prints and Photographs Division*; book artist Sara Parkel produced "...even the birds were on fire..." photo by Michaela McNichol; "Tribute in Light" memorial, New York, seen from across the East river, photo by Brigitte Stelzer, *Prints and Photographs Division*

Rare Art Forms

For its part, the Rare Book and Special Collections Division has collected books by artists who have illustrated their responses to the terrorist attacks. One of the darkest examples is "Falling to Earth" (2002) by Michael Kuch. His poetry and drawings reflect his reaction to the collapse of the World Trade Center's Twin Towers, which he viewed from his studio. The Library has the "making copy" of the book—the drawings, manuscripts and proofs used to produce the final publication.

Graphic artist and sculptor Werner Pfeiffer pays tribute to World Trade Center victims with "Out of the Sky: 9/11" (2006). The three-dimensional book features a model of the Twin Towers with the names of the victims taking on the architectural pattern of the disintegrating buildings.

Sara Parkel's "... even the birds were on fire ..." (2001) is a work of poetry fragments with a timeline of the events depicted as the cloth prayer flags of Tibetan Buddhists.

Another item, titled "Combat Paper," began as a writing project for members of the Iraq Veterans Against the War who wished to express themselves in ways other than public protest. In 2007, the Warrior Writers Project published its first chapbook, "Warrior Writers: Move, Shoot and Communicate." The artwork accompanying their writing was produced on paper made from the uniforms of servicemen and women.

A Reporter's Notebook

The Library's Manuscript Division holds the papers of Mary McGrory (1918–2004), the late Pulitzer Prize-winning columnist for The Washington Post whose career ranged from the McCarthy hearings of the 1950s to the Iraq War. In 2005, McGrory's nieces and nephew donated their aunt's papers to the Library. Comprising 55,000 items, the collection includes the reporter's correspondence, subject files, speeches and writings, newspaper clippings, scrapbooks and extensive handwritten notebooks.

Among McGrory's notes are those she made on the morning of September 11. The transcription may be viewed at **www.loc.gov/rr/mss/mcgrory-transcript.htm**.

"It's a sort of stream of consciousness," said Connie Cartledge, who helped process the collection in the Manuscript Division. "Her notes are a great play-by-play as the events unfolded."

At 10 a.m. on September 11, McGrory wrote, "South Tower has collapsed, tower buckling. [Every airport in the country has been] shut dn [down]."

At 10:26 she added, "Our lives w [will] nev [never] be [the] same."

Politicians' Papers

The Library holds the personal papers of many public figures, a number of whom have a connection to the events of September 11. The papers of educator, politician and diplomat Daniel Patrick Moynihan (1927–2003)—one of the largest collections of personal papers in the Manuscript Division—provide insight into his experience of the attacks as a resident of Washington, D.C., and as a former senator from New York (Jan. 3, 1997–Jan. 3, 2001).

The collection includes correspondence, speeches, writings, legislative files, notes, press releases and many other resources that shed light on Moynihan's career and the events of the last half of the 20th century and the beginning of the new millennium. Printed e-mails and other items relate to the aftermath of the events of September 11. Materials on the Institute of American Values chronicle Moynihan's participation with other intellectuals in framing an argument in support of the war against terrorism.

The papers of former Hawaii representative Patsy T. Mink also contain information relevant to September 11 and its aftermath. Mink served in Congress from 1965 to 1977 and again from 1990 until her death in 2002. Her papers, which were donated to the Library in 2003 by her husband and daughter, comprise more than 900,000 items. They include personal and professional correspondence, daily schedules, central legislative files, bills, speeches, clippings, press releases, scrapbooks, photographs and other personal papers covering a wide array of topics. Items in Mink's files pertain to her constituents' support for and opposition to the war on terror, public reaction to the events, airline security and the Patriot Act.

In 2007, the Manuscript Division completed the processing of the Mink Collection. Selected items, along with a finding aid and other resources, are available online at **www.loc.gov/rr/mss/mink/mink-home.html**.

"The Mink collection presents a congressional point of view on terrorism and September 11," said Cartledge.

War on the Web

On Sept. 10, 2003, the Library formally acquired the "September 11 Digital Archive" (**http://911digitalarchive.org**), a collection of more than 150,000 written accounts, e-mails, audio recordings, video clips, photographs, websites and other materials that document the attacks and their aftermath.

A joint project of the City University of New York Graduate Center's American Social History Project and George Mason University's Center for History and New Media, it is the largest digital collection of September 11-related materials in the United States, and it also serves as the Smithsonian Institution's designated repository for digital objects related to the attacks.

Immediately following the attacks, the Library, in collaboration with the Internet Archive and the Pew Internet and American Life Project, began work to preserve the websites of individuals, groups, the media, and national and international organizations. What resulted was the "September 11 Digital Archive," a collection of more than 2,300 sites collected between Sept. 1 and Dec. 1, 2001.

In March 2003, the Library launched the Iraq War web-capture project to capturing born-digital content about the conflict. On March 20, 2003, the U.S. initiated offensive military action against Iraq for the stated purpose of deposing Iraqi leader Saddam Hussein and preventing his use of suspected nuclear weapons. The war continued with the U.S. coalition forces facing increased insurgency from Shiite militants, Sunni militants and terrorists aligned with Al Qaeda.

With this development, the Library began the first phase of the project, which captured and made accessible 231 websites from the period March through June 30, 2003. The Iraq War 2003 website is accessible at **http://lcweb2.loc.gov/diglib/lcwa/html/lcwa-home.html**. Phases two and three will include websites captured during 2004 and 2005, respectively.

Mapping a Tragedy

The Geography and Map Division responded to the terrorist attacks of September 11 by preparing for requests from Congress, federal agencies and the public for up-to-date and accurate geographic information and mapping of countries in the Middle East. A task force was established to review existing cartographic holdings and to acquire desired materials from federal mapping agencies.

Relevant maps were identified and made accessible, including several hundred sheets of 1:50,000- and 1:100,000-scale topographic maps of Afghanistan. According to curator Ed Redmond, the Library was the only institution with that resource, making it invaluable to such organizations as the CIA and National Security Agency.

The Geography and Map Division concentrated on documenting the role maps played in managing the 9/11 recovery effort. Traditional surveying and mapping techniques and modern electronic and remote sensing technologies were employed to aid the rescue and recovery operations. Also used were aerial imagery, digital orthophotography and cutting-edge laser technology with the capability of producing accurate elevation data and thermal imagery for mapping hot spots in the rubble.

"What's unique is that this event came at a watershed moment in the field—the transition from paper to digital cartography," said Redmond. "It really opened up ways things could be interpreted."

Redmond says the division continues to acquire large-scale maps of New York that show building heights, sewer lines, geographic features and landmarks—useful in urban planning, post-incident management and environmental assessment.

The division also continues to acquire large-scale political maps of areas of special interest such as the borders between Afghanistan and Pakistan, and to work with the CIA, State Department and Homeland Security.

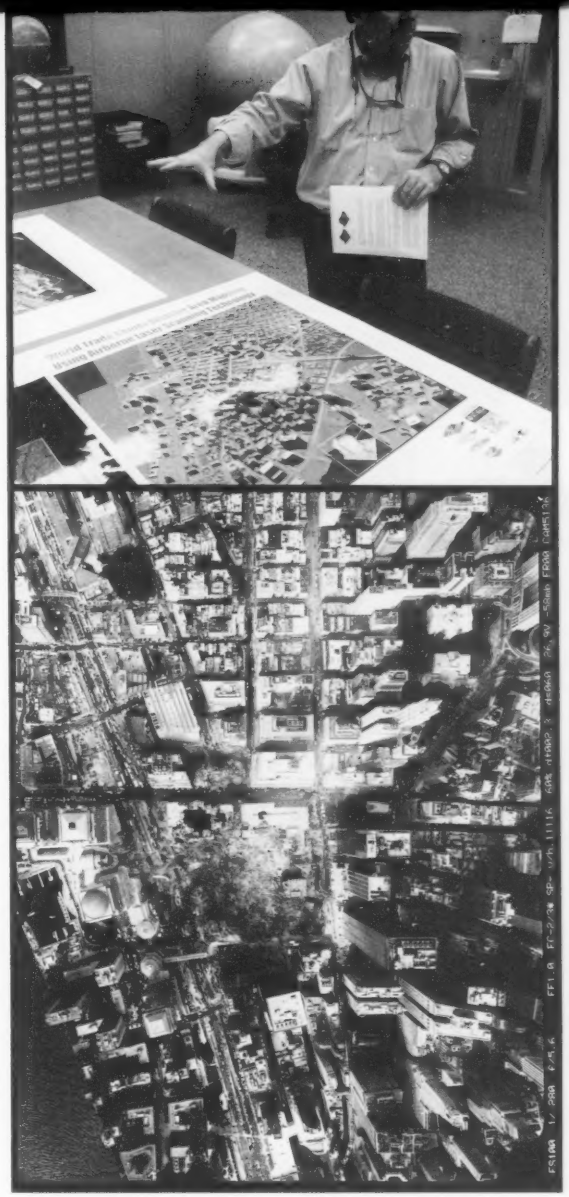
Arab World Acquisitions

After September 11, area-studies specialists were flooded with requests for information about Afghanistan, Osama bin Laden, Islamist groups, Muslims and Muslim countries.

Arab World area specialist Fawzi Tadros discovered a book, "Ma'arik Ma'sadah al-Ansar al-'Arab bi Afghanistan" ("Battles of the Lion Den of the Arab Partisans in Afghanistan"). Published in 1991, the book contains an interview with bin Laden in which he discusses his faith and recalls, by name, those who fought with him against the occupying Soviet army in Afghanistan in the 1980s. Tadros translated the work and a copy was provided to the Library's Federal Research Division.

Mary-Jane Deeb, chief of the African and Middle Eastern Division (AMED), was on an acquisitions trip in the Persian Gulf on September 11. Thus began an effort by AMED and the Library's six overseas acquisitions offices to document the events from other parts of the world and to expand the Library's collections on Afghanistan and Islam. Subsequent acquisitions trips were made to the Middle East by the Library's Arab World specialists.

In March 2002, Congress appropriated funds for Radio Free Europe/ Radio Liberty (RFE/RL) to begin "surrogate broadcasting services in the Dari and Pashto languages to Afghanistan" (Public Law 107–148). The station, known locally as Radio Azadi, soon became the most popular source of news in Afghanistan, offering information, political satire, literary and music programming. From every corner of Afghanistan, "fan mail" from Radio Azadi's listeners made its way to RFE/RL's headquarters in Prague. Gathered over a period of eight years, the collection of 15,000 letters came to the Library in 2010 as a gift from RFE/RL.



From top, map curator Ed Redmond discusses maps related to the Sept. 11 attacks, including a map of lower Manhattan made using airborne laser-scanning technology, photo by Abby Brack; a National Oceanic and Atmospheric Administration photo shows the wreckage of the World Trade Center and the immediate environs of Manhattan on Sept. 23, 2001. *Geography and Map Division*

"Letters came from schoolchildren describing the conditions in their schools, young people writing love poems to their significant others, villagers complaining about

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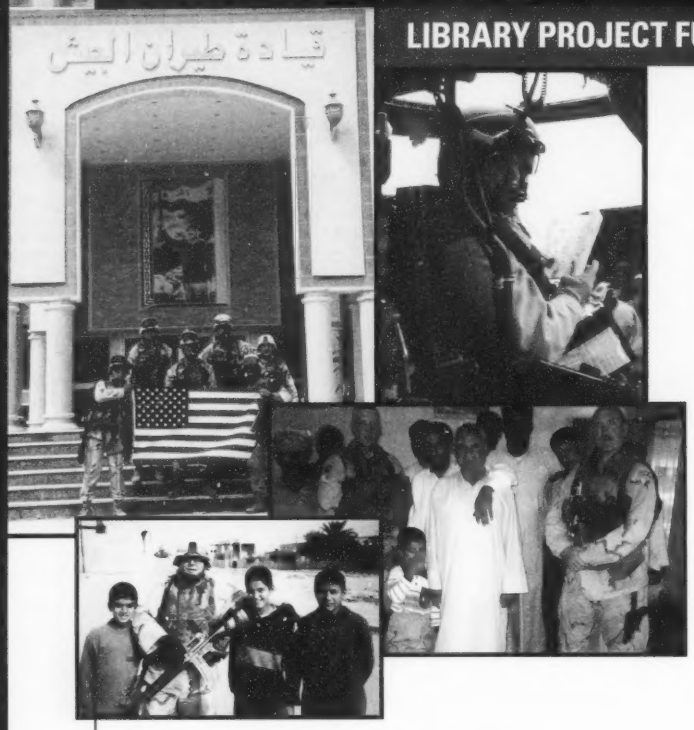
VETERANS' VOICES

LIBRARY PROJECT FULFILLS A SPECIAL NATIONAL NEED



The war in Afghanistan, which began nearly 10 years ago in the wake of the Sept. 11, 2001, terrorist attacks on New York and Washington, D.C., is now the longest in U.S. history. The war in Iraq soon will overtake Vietnam as the second-longest war in the nation's history. The Veterans History Project in the Library of Congress is preserving the voices of veterans from this century as well as those of 20th-century war veterans.

By MARK HARTSELL

Todd Walton returned from a yearlong deployment in Iraq and found himself scanning the highway overpasses in Nebraska for snipers and looking for improvised-explosive devices on the streets of the small town he called home.

"It finally hit me: This is Kearney, Nebraska. That is not an IED," said Walton, who shipped to Iraq in 2003 as a sergeant with the Nebraska National Guard.

The return home required many adjustments, large and small—getting to know his family again, talking in sentences rather than military lingo, remembering that civilians must pay for gas and, to the amusement of his wife, getting used to a world of consumer options again.

"She'd kind of look at me and laugh," Walton said. "But you'd ... open the fridge, and there are choices here. You know?"

Walton's story is one of 1,600 from veterans of the wars in Afghanistan and Iraq contained in the Veterans History Project (VHP) of the Library of Congress.

Congress created VHP in 2000 to record, preserve and make accessible the first-hand remembrances of America's wartime veterans.

The legislation required the project to first capture the stories of older veterans, and for good reason: The Department of Veterans Affairs estimates that about 1.7 million World War II veterans still are alive and that their numbers will shrink by 1 million over the next five years.

Collections donated by veterans of World War II and the Korean and Vietnam wars make up the vast majority of the VHP archive. The project, however, is preserving more than the stories of just those who fought at Anzio, Inchon and Khe Sanh.

VHP also is recording the experiences of a much younger generation of fighting men and women—the veterans of Mazar-i-Sharif and Tora Bora, Fallujah and Baghdad.

"It's natural that people would want to tell their stories now, having just come out of it," said Bob Patrick, VHP's director.

The interviews and photographs offer a way to begin to understand the impact of the Iraq and Afghan wars on the country and on the soldiers, sailors, Marines and airmen who fought in them.

Researcher Larry Minear used 85 of those collections as the foundation of his book "Through Veterans' Eyes," an exploration of the experiences of the soldier in Iraq and Afghanistan.

"VHP represents a treasure trove that deserves the widest-possible utilization as the nation begins the necessary task of reflecting on the longer-term significance of its Iraq and Afghanistan experience," Minear said.

The interviews with Iraq and Afghanistan veterans are different in some ways from those given by their older comrades.

For one thing, the events still are fresh.

Before giving interviews to VHP, World War II veterans had 60 years to think, read and talk about their experiences in a war that's been thoroughly explored by scholars and in popular culture.

Photos clockwise from top left: A group of Marines in front of Saddam Hussein's palace shortly after the fall of Baghdad; Army Capt. Drew Larson in the cockpit of a Blackhawk helicopter in Diwaniya, Iraq; Army 1st Sgt. Thomas McMurtry, right, with an Iraqi family in Al-Mukhtar; a G.I. poses with some Iraqi boys. *Veterans History Project*

VHP BY THE NUMBERS

The number of collections contained in VHP, by conflict (as of 9/6/11):

World War I	326	Persian Gulf War	2,382
World War II	46,498	Afghanistan and Iraq	1,600
Korean War	10,211		
Vietnam War	12,961	Other	206

The veterans of Iraq and Afghanistan don't yet have the benefit of historical perspective—the consequences of those wars won't be fully understood for many years. VHP encourages veterans to interview again years later, when the passage of time may provide a new outlook.

"For a lot of them, it's so fresh that they haven't had a chance to distill it and look at it historically: What's the outcome? It's not over yet," Patrick said. "In hindsight, they may have a different perspective of what they went through."

The wars in Iraq and Afghanistan created new dynamics waiting to be explored and understood. Women play a greater role in the current wars—and are present in higher percentages in the VHP's Iraq and Afghanistan interviews than in other conflicts.

The current conflicts also are the first long wars fought by the U.S. military without the draft.

"This is probably the first all-volunteer army that we've sent on an extended war," Patrick said. "There may be a whole new look at what that meant."

And advances in medical technology and military equipment and practices help soldiers survive at greater rates—but also send more back home disabled.

"We've armored them so well! They've got great flak jackets, they've got great helmets," Patrick said. "Whereas in the past, if they would have gotten hit or blown up, they'd die. Now they lose an arm or leg or suffer this traumatic brain injury. It's a whole new ballgame for treatment of these folks."

Drew Larson flew medical-evacuation missions during two tours in Iraq. "I spoke with some Vietnam veterans who talked about at a 12-hour mark they weren't even sure whether a Medivac helicopter was coming or not," the Army captain said in an interview in the VHP collections. "Sometimes I can have a soldier in the hands of a surgeon within 30 minutes of him being injured."

Patrick said some evidence, both scientific and anecdotal, suggests that the act of interviewing can help veterans deal with their experiences.

The wife of a veteran who fought at Iwo Jima during World War II told Patrick her husband used to suffer recurring nightmares. After he did his VHP interview, she said, the nightmares disappeared.

"We like to think that's just one tool in somebody's kit in helping a veteran work through that experience," Patrick said.

The VHP collections also reflect veterans' need to be better understood by the nation they serve, Minear said.

"The veterans themselves felt—and expressed this sentiment fairly regularly—that the American population as a whole was not aware of the nature of the conflicts or of the experiences to which veterans, themselves, were being exposed," Minear said. "I was struck by the thoughtfulness and the candor as well as the reaching-out of veterans for greater understanding by the American public."

And veterans appreciate the opportunity to give unfiltered, first-hand accounts of what they saw and did while serving in Iraq and Afghanistan, said Army Capt. Marissa Pelke, who served in Afghanistan.

"I think that this is great project," Pelke said of VHP in her interview for the project. "... It kind of gives a level clarity and honesty, when not all of your resources give you those—particularly with the media. You are always going to get a little bit of a slant, but it is the soldier on the ground who really knows what is going on." ◆

Mark Hartsell is editor of The Gazette, the Library's staff newsletter.

Remembering 9/11

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corrupt officials, prisoners asking for prison reform, refugees describing their plight and older people discussing life and work in Afghanistan decades ago," said Deeb.

On display at the Library Feb. 24 through May 8, 2010, "Voices from Afghanistan" featured 50 items from the collection. The exhibition can be viewed **http://myloc.gov/exhibitions/voicesfromafghanistan**.

In the year that followed the U.S. attacks, the Law Library of Congress and other U.S. law libraries helped reconstruct the laws of Afghanistan that were destroyed under Taliban rule. As the repository for the largest collection of Afghanistan's laws in the world, the Law Library located some legislative items that were unavailable elsewhere, including a unique two-volume English translation of Afghanistan's laws. The material was digitized as part of the Global Legal Information Network (**www.glin.gov**), an international legal database.

Special Editions

The terrorist attacks made headlines: "America's Bloodiest Day," "Bastards!" and "Our Nation Saw Evil."

That afternoon, the Library began collecting U.S. and foreign newspapers that recorded the immediate horror of the day in words and photographs. The Library continued to collect newspapers chronicling the unfolding story of the response to the events, including commemorative issues published on the first anniversary. The 9/11 newspaper issues are now part of the Library's Historic Events Newspaper Collection in the Serial and Government Publications Division.

The Image as Witness

Following September 11, the Library's Prints and Photographs Division began a campaign to collect a broad range of images that documented the events of that day. As a result, the Library now holds has several thousand works by a wide array of artists, photographers, graphic designers, printmakers, architects, illustrators and editorial cartoonists.

Photojournalism played a large part in telling the story of the tragedy and its aftermath. The Library acquired digital photographic prints documenting the attacks on the World Trade Center, the Pentagon and the crash in Shanksville, Pa., by such photographers as Daryl Donley, a Falls Church, Va., resident who captured the Pentagon in flames while on his way to work in Washington, D.C.; Bolivar Arellano, G.N. Miller, and Steven

continued on page 459

LESSONS LEARNED
SEPTEMBER 11 IN THE CLASSROOM

By STEPHEN WESSON

The Library's Educational Outreach Division is dedicated to helping teachers unlock the educational power of the primary sources in the Library's collections. Among those countless cultural treasures, the materials in the Library's "September 11, 2001, Documentary Project" stand out. Since the 2005 launch of the online collection on the Library's American Memory website (**http://memory.loc.gov/ammem/collections/911_archive**), educators have had a unique chance to explore an instructionally—and emotionally—powerful topic with their students.

"Primary sources are the raw materials of history," said Kathleen McGuigan, the Library's acting director of Educational Outreach. "Analyzing those sources is a very effective way to help students ask engaged questions, develop critical thinking skills and construct knowledge. The Library's materials documenting the response to the September 11 attacks let students examine an event of global importance from a personal perspective, and encourage them to think critically about its impact on their lives in the present day."

Choosing to develop substantial teacher resources around the "September 11 Documentary Project" was not a difficult decision. The oral-history interviews, photographs, artwork and other artifacts were collected shortly after the attacks, and, therefore, reflect a raw, immediate emotional response to horrific events. In addition, the attacks are so recent that their political and cultural consequences are still being felt today. And the events documented in this collection are still fresh in the memory of most adults, and some students. It is a rare opportunity for students to compare Library of Congress primary sources with first-hand accounts of people they may know personally.

To create educational materials to support this unique collection, the Library's Educational Outreach staff turned to Laurel Singleton, a longtime education expert who has developed materials for the Library for many years. She began the work of developing a Collection Connection—a compilation of teaching activities and background information that can be used by teachers to use primary sources in the classroom.

Laurel Singleton began by identifying her approach to this challenging collection.

"I thought that there was a tension between having students analyze the documents as primary sources—approaching them as young scholars—while respecting the emotions of the people who shared their experiences of 9/11. I knew that many of the students might recall those same emotions of fear, anger and sadness as they worked with the documents. I tried to keep that in mind as I worked."

Singleton continued, "I also wanted to highlight the strong sense of community that the nation experienced during the period after the attacks, while acknowledging the many disagreements about how to respond, why the attacks happened, and so on. That for me was a very important message to convey."

Although she had written about September 11 in the past, Singleton still found it emotionally exhausting to work with the materials from the Library's collection.

"I spent a lot of time with tears running down my face as I read or listened to people's interviews and memories," said Singleton. "Of course, there were other moments of being touched by people's resilience and their willingness to reach out to each other. One of my favorites was the interview with Lillie Haws, who owned a bar in Brooklyn. Some firefighters came into her bar and people rallied around them and tried to buoy them up. And she remarked on how surprised she was that the firefighters could laugh, but then she realized they found comfort in laughter. That was beautiful."

The completed Collection Connection provides teachers with background information and classroom activities that can help their students engage critically with the primary sources in the September 11 collection.

The Arts and Humanities section highlights many of the works created as memorials and responses to the attacks, including message boards, poems and drawings. While students are encouraged to appreciate these works and the strong feelings that led to their creation, students are also asked to examine them closely and ask questions about the messages they convey, their intended audience and the points of view of their creators.

The September 11 attacks produced many powerful, emotionally intense responses. Therefore, the teaching activities produced by the Library seek to help students explore what these responses can tell them, not only about the attacks, but about the nature of memory, creativity and the complex ways in which people seek to make sense of extraordinary events.

Singleton sees the September 11 collection as key to helping students come to a deeper understanding not only of the tragic events of the day, but of human nature, as well.

"I think that students can learn that, even with events that we may have experienced personally, if we use our critical-thinking and historical-analysis skills, we can start to understand those events more fully. We can be informed by our emotions without being ruled by them. I think students cam learn a lot about how people respond to tragedy in both productive and not-so-productive ways," Singleton said.

"I hope they can also see through these documents that it's possible to pull together as a community even if they have disagreements. That's a healthy thing in a democracy. And perhaps they will see that the arts are a good way to express how you feel about tragic events." ◆

Stephen Wesson is an educational resource specialist in the Educational Outreach Division of the Office of Strategic Initiatives.

THE TEACHING EXPERIENCE

Since its availability, countless educators have integrated the online "September 11, 2001, Documentary Project" into their teaching.

One teacher reported on the Teaching with the Library of Congress blog (**http://blogs.loc.gov/teachers/**) that she created an online gallery of primary sources from the Library's September 11 collection, which displays while Allen Jackson's song "Where Were You (When the World Stopped Turning)" plays in the background.

"The students observed and reflected upon each source. Then we listened to a response to the event by a girl from North Carolina whose family is of Asian decent. I then have them think about the impact this event had on different people of the time. How did 9/11 affect the nation, the people, and how does it impact people today? Kids have said that they felt a better understanding of why their parents have such a strong feeling about this time. Others want to learn more."

The project has also been useful in teachers' professional development. Anne Bell, director of the Teaching with Primary Sources program at the University of Northern Colorado, used the collection in a teachers' workshop last spring. Her purpose was "to showcase this collection and help teachers generate ideas for the upcoming 10th anniversary. The morning focused on children's art and meaning with a guest facilitator from our faculty of art education, and an insightful phone conversation with the teacher in Knoxville, Tenn., whose children created the art featured in the American Memory collection.

On Sept. 1, 2011, Danna Bell-Russel of the Library's Educational Outreach Division posted on the Library's teachers blog a range of ideas for teaching about 9/11 in the classroom. She cites the September 11 Documentary Project collection and the Library's other online resources, such as "Today in History" and the "Witness and Response" exhibition.

She observed, "Part of the power of teaching with primary sources comes from their immediacy—eyewitness accounts of historic events can have an emotional impact that secondary sources might lack. This is especially true of primary sources relating to the terrorist attacks of September 11, 2001." ◆

—Stephen Wesson

Remembering 9/11

continued from page 457

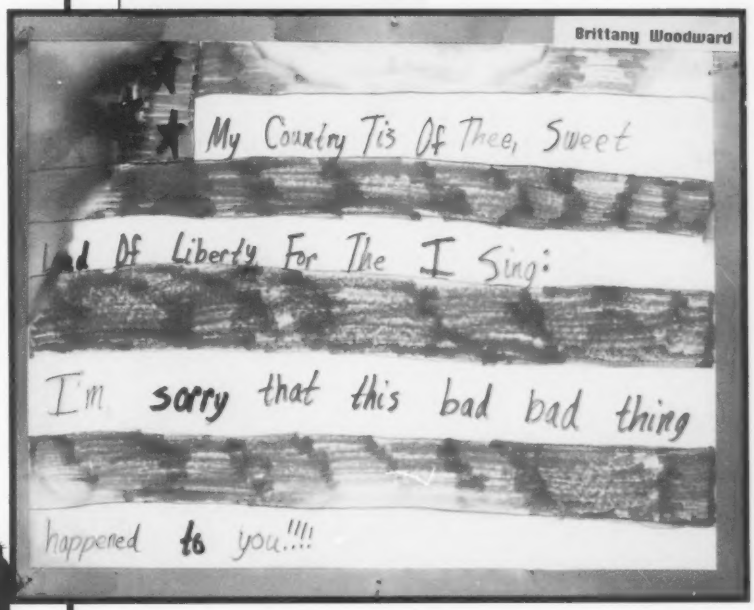
Hirsch, all from the New York Post; and Susan Watts of the New York Daily News.

Acquired by the Prints and Photographs Division, the Exit Art Reactions Collection features an array of original artwork documenting the reactions to the terrorist attacks from amateurs and professionals alike. Exit Art, an avante-garde gallery in New York, sent out a worldwide appeal by letter and e-mail for individuals to submit creative responses to September 11 events with a simple criterion: each submission had to be on an 8½ x 11-inch sheet of paper.

Other examples of visual images acquired by the division include architectural drawings of a re-imagined Twin Towers site, 9/11-related posters, more than 80 artists' prints and drawings and a series of 10 stark, black-and-white photo essays of rescue personnel donated by the Burger King Corporation. The portraits were taken by famed New York photographer Richard Avedon.

Perhaps the most visual and rare items in the Library's 9/11 collections are three remnants of the World Trade Center. Documentary photographer Carol M. Highsmith helped the Library's architecture curator Ford Peatross acquire a twisted and buckled 5-foot-long by 1½-foot-wide beam from the Twin Towers, a battered and crushed aluminum panel that had been located between rows of exterior windows and two small chunks of glass. The glass is a rarity from a site where most of the vast areas of window glass had been completely pulverized in the collapse of the buildings. ◆

Erin Allen is a writer-editor in the Office of Communications.


Brittany Woodward
My Country Tis Of Thee, Sweet
Land Of Liberty, For The I Sing:
I'm sorry that this bad bad thing
happened to you!!!!

Drawing submitted to the Library by Sequoyah Elementary School, Knoxville, Tenn. *American Folklife Center*

LIBRARY OF CONGRESS
IN THE NEWS

By ERIN ALLEN

On Aug. 10, Librarian of Congress James H. Billington announced the appointment of Philip Levine as the Poet Laureate Consultant in Poetry for 2011–2012. (*See story on page 469*). The announcement received a lot of media coverage, both locally and nationally, and generated social-media buzz, including thousands of "tweets."

Of Levine, Billington told **The New York Times**, "He's the laureate, if you like, of the industrial heartland. It's a very, very American voice. I don't know that in other countries you get poetry of that quality about the ordinary working man."

Elizabeth Lund of the **Christian Science Monitor** said, "The Library of Congress may have given Americans a much-needed hero when it named Philip Levine the United States Poet Laureate earlier this week. Levine's working-class background and impressive accolades make him the perfect role model both for struggling writers and for millions of Americans who wonder if the whole world is spinning out of control, taking their money and dreams along with it."

Levine was interviewed by several media outlets, admitting that he was stunned and surprised to be asked to take on the position. "It just wasn't something that I thought I'd get," he told **The Washington Post**.

"I want to bring poetry to people who have no idea how relevant poetry is to their lives," Levine said to the **Los Angeles Times**.

Levine's poems are noted for their urban perspective and depiction of blue-collar Detroit—his attempt to capture the "absolute truth" as a former factory worker in the Motor City.

"The assumption that you could give the absolute truth simply by observing is nonsensical," he told **National Public Radio**. "It is, in a way, in almost obedience to my emotions that I shape the experience so that I can express how I felt and what it was I felt about."

Levine also was named one of "Summer's Biggest Winners" by **Newsweek**, along with Ashton Kutcher, Kate Middleton and Prince William and Jill Abramson. Other coverage included **The Associated Press, Newshour with Jim Lehrer, economist.com, salon.com** and a variety of Canadian outlets.

• Shortly after the announcement of the Poet Laureate's appointment, the Library closed one its most popular rotating exhibitions, "The Last Full Measure: Civil War Photographs from the Liljenquist Family Collection." Since its opening in April, the display of rare tintypes and ambrotypes drew more than 300,000 visitors and received extensive media coverage.

The Huffington Post wrote "These evocative portraits show their subjects with more candor than most modern, staged photographs could hope to achieve."

"There are images of men, or boys, with looks of serenity, of confidence, of innocence, as they stand before photographers to get the equivalent of a snapshot to send home to family or sweethearts, perhaps for the last time," said Michael Ruane of **The Washington Post**. "Together, the photographs constitute a mosaic of the Civil War generation, which gave at least 620,000 lives in the creation of a new United States."

Chuck Myers of **The Virginian-Pilot** wrote, "The images possess a striking intimacy that personalizes the conflict. Moreover, many of the pictures may denote the last record of some of the individuals. Part of the viewing enjoyment lies in reading gestures that offer hints about the sitter's personality."

NBC Nightly News ran a story on April 11, followed by a photoblog on msnbc.com. Brandon Liljenquist, son of the donor Tom Liljenquist, described the process of collecting and assembling the material "a labor of love for our entire family."

Other outlets running stories about the exhibition included **Where Magazine, City Journal, Parade Magazine, Slate, Civil War News, About.com** and broadcast outlets **WETA-TV** and **C-SPAN**.

• Speaking of exhibitions, the Library opened a new one, "I Love Lucy: An American Legend," on Aug. 4. (*See story on page 461.*) Drawn from items in the Library's collections, the exhibition marks the 60th anniversary of the show's debut. **The Washington Post's** arts blog said the exhibit "is worth the stop for both die-hard fans and novices alike." In addition, Washington, D.C.'s **NBC** affiliate featured an interview with exhibit curator Raymond White on Aug. 6, the 100th anniversary of Ball's birth.

• Like its exhibitions, the Library's collections are often the subject of media attention. Aired on July 18, **C-SPAN's** 90-minute documentary on the nation's library and its collections was well-received. (*See story on page 466.*) The Los Angeles Times named it a "top of the ticket," "required viewing" and several program guides highlighted the special as a "must-watch."

• The Library's film and sound collections also receive much media coverage as does the facility in which they are housed. Amy Robach of **NBC News** stopped by the Library's Packard Campus for Audio Visual Preservation in Culpeper, Va., in July.

"My tour begins in the frigid 39-degree vault where the vast collection of delicate nitrate film is stored," said Robach. "In the preservation lab, specialists meticulously salvage what they can from rare films. And, thanks to the archivists, we'll always have Frankenstein's hand and Dracula's abbey," she said. The reporter also offered to donate a few cassette tapes—Poison and Whitesnake—to join the more than 3 million sound recordings in the collection.

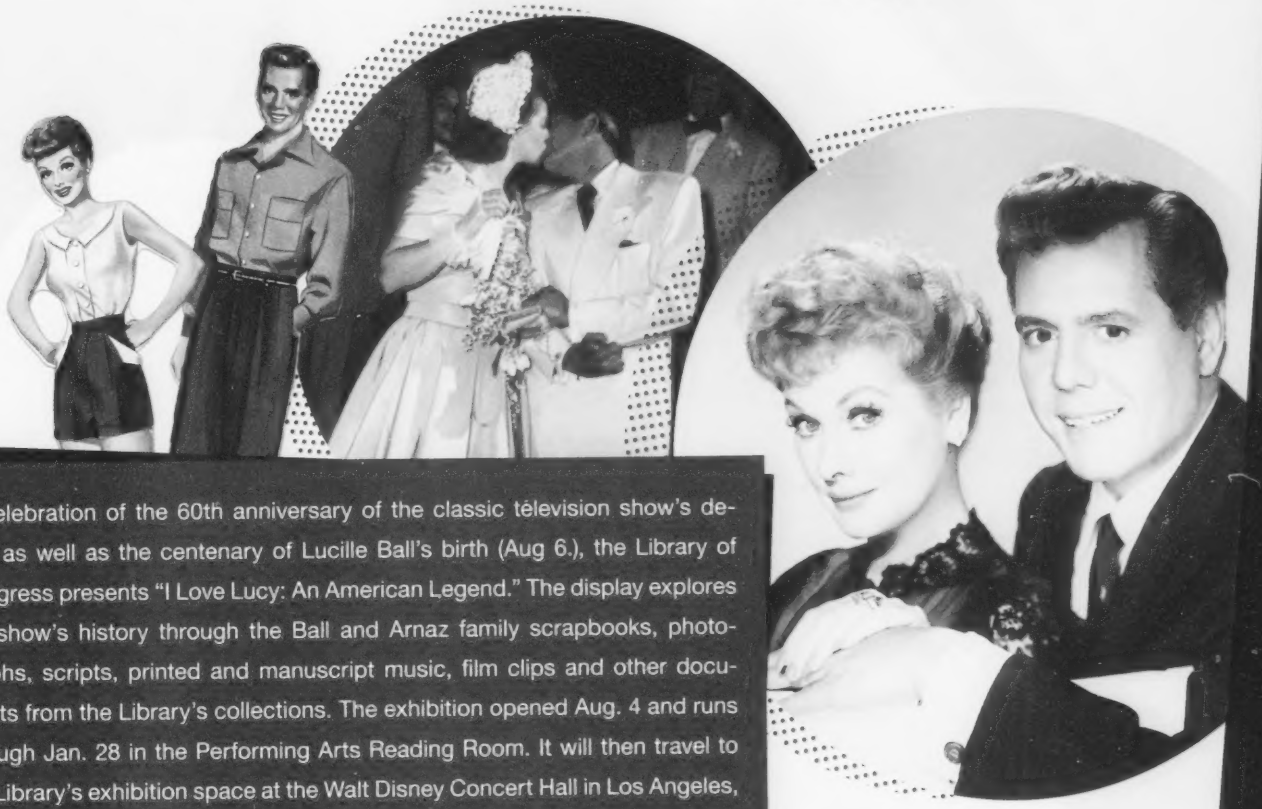
• On a final note, **The Hill** ran a story on one of the Thomas Jefferson Building's most interesting features—the Neptune Fountain.

"The Library of Congress is impressive in its grandiosity, but a subtler piece of the building's architecture is perhaps even more striking," said reporter Becki Steinberg. "On a sticky July afternoon, The Court of Neptune Fountain serves as a destination in itself at the base of the steps to the Thomas Jefferson Building." ◆

Erin Allen is a writer-editor in the Office of Communications.

We Still Love Lucy

EXHIBITION CELEBRATES ANNIVERSARY OF PROGRAM, STAR'S BIRTH



In celebration of the 60th anniversary of the classic television show's debut, as well as the centenary of Lucille Ball's birth (Aug 6.), the Library of Congress presents "I Love Lucy: An American Legend." The display explores the show's history through the Ball and Arnaz family scrapbooks, photographs, scripts, printed and manuscript music, film clips and other documents from the Library's collections. The exhibition opened Aug. 4 and runs through Jan. 28 in the Performing Arts Reading Room. It will then travel to the Library's exhibition space at the Walt Disney Concert Hall in Los Angeles, where it will be on display Feb. 25 through Aug. 18, 2012. A digital version of the exhibition is available on the Library website at **www.loc.gov/exhibits/**.

From left, paper dolls of Lucille Ball and Desi Arnaz; Ball and Arnaz following their second wedding at Our Lady of the Valley Church in Canoga Park, Calif., June 19, 1949; promotional portrait of Ball and Arnaz, 1958. *Wedding photo, Lucille Ball and Desi Arnaz Collection, Music Division; other items, Prints and Photographs Division*

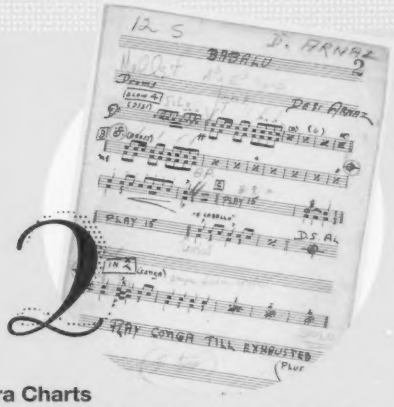
Fab Five: Curator's Picks

Curator Raymond White picks his favorite items from the "I Love Lucy" exhibition

1

"I Love Lucy" Theme Song
The song was composed by Eliot Daniel as a personal favor to producer Jess Oppenheimer, with lyrics by Harold Adamson. The music was played at the beginning and end of every episode, but the lyrics were sung on the show only once, in Episode No. 60, "Lucy's Last Birthday."

"Most people don't know that the theme song actually had words," White says.

2

Desi Arnaz Orchestra Charts
The Lucille Ball and Desi Arnaz Collection includes scores and parts for some 250 numbers performed by the Desi Arnaz Orchestra from the 1940s until the early 1960s. Included in the exhibit is one of the orchestra's signature pieces, "Babalu." Written at the bottom of the page: "Play conga til exhausted (plus 4 bars)."

"The arrangements are quite wonderful," White says. "The charts demonstrate how a working orchestra worked." In fact, the real-life musicians in the orchestra were featured in scenes from the show.

By ERIN ALLEN

On the evening of Oct. 15, 1951, viewers gathered around their newfangled television sets to catch the premiere of "I Love Lucy," a sitcom starring Lucille Ball and Desi Arnaz as Lucy and Ricky Ricardo, a showbiz-obsessed housewife and her bandleader husband determined to keep her off the stage. Throw in a couple of neighbors—Vivian Vance and William Frawley as Ethel and Fred Mertz—and the ensemble cast is complete.

Little did anyone imagine 60 years ago that the troupe would become four of the most famous fictional Americans of the 20th century.

The phenomenon that became "I Love Lucy" developed from a confluence of talent, on-screen chemistry, behind-the-scenes skill and, in the words of the show's producer, Jess Oppenheimer, "unbelievably good luck."

The sitcom was the most-watched show in the United States and No. 1 in the Nielsen ratings in four of its six seasons. In its first season, it was pronounced "the season's most popular program" by TV Guide. The show and its cast received 23 Emmy Award nominations, winning five.

"The exhibition space is small but the subject matter is vast," said Raymond White, the exhibition's curator from the Music Division. "So, we're focusing on the show, with a little background [on Ball and Arnaz] to set things up, and also taking a brief look at the show's legacy."

"I enjoyed reviewing the scrapbook pages, with all the articles and images, which allowed me to see a different perspective of the 'I Love Lucy' show," added Carroll Johnson, exhibit curator in the Library's Interpretive Programs Office. "It was hard making final selections of the pages, because of the limited space that we have in the Performing Arts Reading Room and our other exhibition space at the Walt Disney Concert Hall in Los Angeles."

Arnaz was born with the proverbial silver spoon in his mouth—his father was in Cuban politics and his mother's family had ties to the Bacardi Rum Co. empire. The family's status declined sharply when they fled to Miami following Fulgencio Batista's rise to power in 1933.

"Desi Arnaz did not have a big career as a musician before he came to the United States," said White. "Gigs in Miami led to New York, where he got his first big break on Broadway in the show 'Too Many Girls.' "

A year later, he headed to Hollywood to star in the film version of the show, where, as fate would have it, he met Lucille Ball.

"Lucille Ball's origins were less patrician," said White.

3

Photos of Lucy and Desi Arnaz
"They were enormously photogenic," White says. Featured on a page of one scrapbook are several publicity shots, showcasing a more glamorous Lucy and Desi. According to White, the initial plan for the show was to keep to a limited wardrobe for the cast, so they didn't appear too affluent. However, plots did build in opportunities for them to dress up.

"The glamour shots are an intriguing reminder of how Hollywood was in the 1940s," White says. "However, what's memorable are the photos of them doing something more ridiculous and less glamorous."

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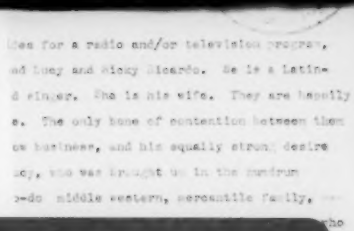
Original Plot Scenario for "I Love Lucy"
Included in the exhibition is the original plot scenario for the sitcom, which lays out the premise and point of departure for the show.



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5

Episode Clips
Thirteen video clips highlight some of the sitcom's most memorable episodes, including "Lucy Does a Television Commercial" (in which she promotes the "Vitameatavegamin" tonic); "Job Switching" (Lucy and Ethel get jobs working in a candy factory); and "Lucy is 'Enceinte' " (Lucy and Ricky learn they're having a baby).

Curator Carroll Johnson says some of the show's most notable music also is highlighted, including "Babalu" and "Cuban Pete." "The 'Cuban Pete' performance is actually the same performance from Lucy's and Desi's vaudeville act," Johnson says. "Same costumes and everything."

"'I Love Lucy' truly set the standard for today's family-oriented television shows," Johnson says.

Born in Jamestown, N.Y., to a pianist mother and a telephone lineman father, she was "a ham" from the very beginning. Ball got her break when she was hired to appear as a Goldwyn Girl in the 1933 film "Roman Scandals."

According to White, she was successful but never a top-drawer star. She was known as "Queen of the Bs" for her many roles in B films.

On Nov. 30, 1940, Lucy and Desi were married at the Byram River Beagle Club in Greenwich, Conn. They had two children, Lucie and Desi Jr.

"They had a famously tempestuous courtship and marriage," said White.

In 1948, Ball was cast in the new CBS radio series "My Favorite Husband."

"It was similar to 'I Love Lucy' in that it was a domestic comedy involving two couples," said White. "From the get-go, Lucy wanted Desi to co-star. She figured working together would cut down his orchestra's touring schedule and would help them get along a little better."

According to White, the show's executives didn't think Arnaz would fit the bill of the typical American husband. Two years later, when CBS executives suggested transferring the show to the then-new medium of television, Ball again wanted Arnaz to co-star but to no avail. So, the two took the show on the road.

"They created a song-and-dance vaudeville act and took it on tour," said White. "People loved it."

CBS executives relented and the rest, as they say, is history—not only in the success and enduring quality of "I Love Lucy" but in setting the standard of how shows were made.

"Most television shows were being produced in the East at that time," said White. "They would be broadcast live in the East and then kinescope copies were shown for the Western time zones. It was like watching TV through a cheesecloth."

Ball, Arnaz and Oppenheimer weren't willing to leave Southern California, so they proposed to produce the show in Hollywood. In doing so, "I Love Lucy" really became the model for how situation comedies were made—using the three-camera filming technique, a uniform lighting system for the entire set and

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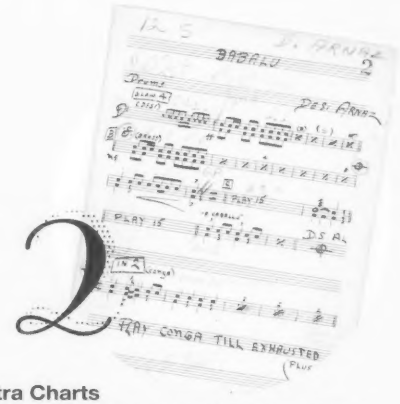
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Lucy was a fixture of the popular culture in the 1950s, featured in stories in both entertainment and general interest magazines, and even her own comic book. *Lucille Ball and Desi Arnaz Collection, Music Division and Serials and Government Publications Division*

permanent and realistic sets, on 35-mm film before a live audience.

In 1955, "I Love Lucy" achieved a significant television first—it became the first series to be broadcast as reruns, because it had been produced on film.

"By the fourth or fifth season, Ball and Arnaz's real-life marriage was deteriorating, the two had children to contend with and the writers felt they had done everything," White said of the show's demise after six seasons.

After the final season in 1957, a series of 13 one-hour specials, "The Lucille Ball-Desi Arnaz Show," ran for the next three years, as did the marriage. The couple divorced in 1960. Ball and Arnaz's Desilu Productions went on to produce other series such as "Star Trek" and "The Dick Van Dyke Show."

"The skill of the writers, actors, directors and everyone speaks to the show's success," White said. "They had very high standards for what they would do."

"'I Love Lucy' truly set the standard for today's family-oriented television shows," Johnson said. "That's why it's still in rerun today. Almost everyone has a favorite episode." ◆

Erin Allen is a writer-editor in the Office of Communications.

'Lucy' in the Library

Items on display in the "I Love Lucy" exhibition are drawn from Library's collections in a variety of formats, including music, newspapers, films and photographs. The bulk of the items are from the Lucille Ball and Desi Arnaz Collection in the Music Division. Other items were donated or came in through the U.S. Copyright Office.

When Lucie Arnaz consulted her friend Michael Feinstein about what to do with her famous father's orchestra arrangements, the five-time Grammy-winning singer/songwriter didn't hesitate before replying, "The Library of Congress."

Feinstein, known for preserving the repertoire known as "The Great American Songbook," was also the archivist of the George and Ira Gershwin Collection, which is housed in the Library of Congress. The Library's Gershwin Room showcases George's piano and desk and Ira's typing table and typewriter.

Courtesy Gregg Oppenheimer

The Library also has the papers of Jess Oppenheimer, left, creator and producer of "I Love Lucy."

Feinstein, who has performed on Gershwin's piano at the Library of Congress, was appointed to the Library's National Recording Preservation Board in 2000—the year it was established by an act of Congress. So he knew that the archives of the Desi Arnaz Orchestra would be safe in the nation's library.

In discussions with Music Division curator Raymond White, Lucie Arnaz also agreed to donate her family's scrapbooks, dating to her parents' childhoods.

A gift from another heir to the "I Love Lucy" legacy was given to the Library by Gregg Oppenheimer, son of the show's creator and producer Jess Oppenheimer. Donated to the Library's Motion Picture, Broadcasting and Recorded Sound Division, the Jess Oppenheimer Collection includes a nearly complete set of network prints of the show "as originally broadcast," including original titles and commercials. The films were transferred to videotape and were recently digitized at the Library's Packard Campus for Audio Visual Conservation. Visitors to the "I Love Lucy" exhibition—both in person and online—can view selected clips in unprecedented clarity. Items from the Oppenheimer collection on display include his original concept for "I Love Lucy" and the receipt of registration of the original concept for the show (from the Screen Writers' Guild), dated March 2, 1951).

The front cover of Look Magazine's Dec. 25, 1956, issue featuring a photo by Robert Vose of Lucille Ball, Desi Arnaz, and Keith Thibodeaux ("Little Ricky") is also included in the exhibition. Donated to the Library's Prints and Photographs Division in 1971 by Look's publisher (Cowles Communications) when the magazine folded, the Look Magazine Photograph Collection comprises some 4 million published and unpublished images made by photographers working for the magazine from 1952–1971. With its coverage of national and international society and culture in the middle decades of the 20th century, it is a rich resource for researchers on a variety of topics, including America's favorite television couple.

The Prints and Photographs Division is also the source of the Lucy, Ricky and Little Ricky paper dolls that are on display in the exhibition. Created by Whitman Publishing Group in 1953, the dolls and their wardrobes came to the Library through Copyright deposit.

Also through Copyright deposit, the Library's Serials and Government Publications Division acquired a nearly complete set of "I Love Lucy" comic books—several of which are on display in the exhibition. Published by Dell Comics, the series ran from 1954 through 1962. The Library holds 33 of the 35 issues. Each issue featured a photo of Lucille Ball on the cover.

The Library also holds a complete set (5 issues) of the comic book series titled "The Lucy Show" that ran from June 1963 through June 1964. The show with the same title had a longer run, airing 1962–1968. ◆

—Audrey Fischer

From Babalu to Bach

The Library's 2011–2012 Concert Season

The Library's 2011-2012 concert season kicked off on Oct. 15 with "Babalu! Celebrating the Library's Lucille Ball and Desi Arnaz Collection." Sixty years to the day that "I Love Lucy" made its television debut, the concert was held in conjunction with the Library's "I Love Lucy" exhibition. (*See story on page 461.*) Featuring the iconic Hollywood couple's children Lucie Arnaz and Desi Arnaz, Jr., "Babalu!" spotlighted orchestrations of the Desi Arnaz Orchestra (recently donated to the Music Division) and saluted both Lucille Ball's 100th birthday and the 60th anniversary of one of the best-loved shows in television history.

Following this premiere event, the concert series will present a 30-event roster of classical, jazz, pop, country, folk and world music. Established in 1925 by Elizabeth Sprague Coolidge, the concert season also includes film screenings, noontime lectures, displays of material from the Library's collections, and workshops and master classes for students of all ages.

A season-long BachFest and a Franz Liszt Bicentenary Project underscore the riches of the Library's extraordinary music archives. To mark the John Cage centennial, violinist Irvine Arditti and pianist Stephen Drury perform a Library commission, Cage's "Two4."

Continuing its tradition of supporting contemporary music, the Library announces a new endowment, the Dina Koston and Roger Shapiro Fund for New Music. Two special concerts inaugurate the fund: a theater-and-music evening incorporating a play by Samuel Beckett and a chamber-music evening featuring pianist Leon Fleisher. The Cygnus Ensemble will premiere a new Library of Congress McKim Fund commission by Harold Meltzer, founder of the Sequitur ensemble.

The Library's concert series is presented free of charge to the public but requires tickets for admission. Tickets are distributed by TicketMaster at (202) 397-7328, (410) 547-7328 and (703) 573-7328. Each ticket carries a nominal service charge, with additional charges for phone orders and handling. Tickets are also available at TicketMaster outlets and online at **www.TicketMaster.com**.

For more information, call the Concert Information Line at (202) 707-5502 or visit **www.loc.gov/concerts/.** ◆

A variety of styles and sounds highlight this year's concert series, including, top row, Lucille Ball and Desi Arnaz, the Borromeo String Quartet and Quatuor Diotima; middle row, Leon Fleisher and Katherine Jacobson Fleisher, Gretchen Parlato and Louis Lortie; bottom row, the Modigliani String Quartet, Paolo Pandolfo and Johann Sebastian Bach. ***Music Division***

TITAN

Behind the Scenes

C-SPAN Documentary Tells Library's Story

By MARK HARTSELL

Get ready for your close-up, Library of Congress: The Library is the subject of a 90-minute documentary—the fourth in a series about iconic federal institutions in Washington, D.C.—that aired on C-SPAN in July. It can be viewed online at **www.c-span.org/loc/**.

"The Library of Congress" offers the public a behind-the-scenes peek at the institution: Cameras peer inside the vault that holds the Library's greatest treasures, venture into the cupola high above the Main Reading Room, get up close with prize pieces of the collections and watch as conservation teams work to preserve collection items—all in high definition.

The film, which includes interviews with about two dozen members of the Library staff, follows similar C-SPAN documentaries about the White House, the U.S. Capitol and the Supreme Court.

"It was an opportunity for us to look at some of these places that C-SPAN uniquely can," said Connie Doebele, who produced the documentary on the Library. "We have the time and we have the access and the ability to give it kind of a C-SPAN look that was a very serious look but also do it in a way people can understand."

The project was conceived more than four years ago when Librarian of Congress James H. Billington watched the C-SPAN documentary about the White House and figured the Library would make a perfect subject for a similar piece.

A meeting of Billington, Doebele and C-SPAN founder and CEO Brian Lamb soon followed.

"He called up Brian and said, 'You guys should come do this at the Library of Congress,' " Doebele said. "And we said, 'Yeah, thanks for the invitation.' And off we went to the races."

Doebele started work on the project in 2008. Shooting began in late 2009 and lasted about a year.

"It was really necessary to spend the time—especially when you're talking about high-definition video," Doebele said. "It has to be lit very well. There are a lot of things that go into it."

The documentary examines highlights of the collections: presidential papers, Waldseemüller's map, the famed "Migrant Mother" photo from the Depression, the drafts of the Declaration of Independence and the Gettysburg Address, among many others. Segments also focus on the work of the Preservation Directorate.

Much time is spent on another star: the art and architecture of the Jefferson Building.

"I don't know of anywhere in this city that has that degree of beauty, and—the amazing part to me—everything [in it] means something," Doebele said. "Nothing is just there for beauty."

The filming in the cupola—the first there since the making of "All the President's Men" in 1975—posed a few challenges and delivered a special thrill.

"We were able to put the HD camera—a smaller HD camera—on a pole and sit it out over the edge of the top and get the shot straight down and also turn it up and get the shot of the Blashfield painting close up," Doebele said. "It was just one of those tingly moments, I guess.

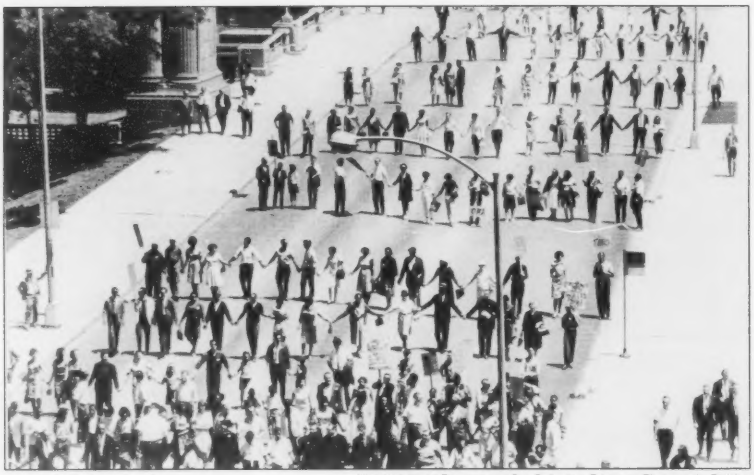
"All of [these documentaries] have been in HD, which is a way to bring these buildings to the American people in a way they have never seen before. The HD quality of all these programs is pretty amazing." ◆

Mark Hartsell is editor of The Gazette, the Library's staff newsletter.

Division Chief Mark Dimunation arranges one of the Library's life masks of Abraham Lincoln for the C-SPAN taping in the Rare Book and Special Collections Reading Room. ***Photo by Korey Freeman***

Documenting a Struggle

Civil Rights History Project Now Online



New York World-Telegram and Sun Collection, Prints and Photographs Division

Several rows of civil rights activists march down Chicago's Balboa Drive to protest school segregation, 1965.

The American Folklife Center at the Library of Congress and the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC) have launched the Civil Rights History Project at **www.loc.gov/folklife/civilrights/**. The project was created by an act of Congress in 2009.

The portal presents the results of a nationwide inventory of oral-history interviews with participants in the civil rights movement. The research, which was initiated and completed in 2010, identified several hundred collections held in libraries, museums, archives, universities, historical societies, and other institutions across the nation. The database and search tool, developed by Library of Congress catalogers and web designers, will enable researchers to efficiently query the survey results and locate collections in repositories around the country.

"I am pleased that the results of the survey can now be shared with everyone who is interested in the accounts of those who took part in the civil rights movement," said Deanna Marcum, associate librarian for Library Services at the Library of Congress. "We can also acknowledge the crucial work that libraries, archives, museums and other institutions around the country have done to record and preserve those accounts."

"I am so moved, both professionally and personally, to have the opportunity to make sure the civil rights movement is remembered just the way it should be—in the words of the people who lived it," said Lonnie G. Bunch, III, founding director of the Smithsonian's National Museum of African American History and Culture.

The survey results represent the successful completion of the first phase of the Civil Rights History Project. The second phase of the project, directed by the NMAAHC, consists of new interviews with participants, focusing on their experiences that have not previously been recorded. In addition, project researchers will collect objects such as original photographs, home movies, event flyers, diaries, training-session notes, minutes from planning meetings, and even shoes and clothing worn during historic marches, mass rallies and freedom rides. Once processed and catalogued, the new materials will be made accessible to researchers at the Library, NMAAHC and online through the project website. ◆

NAACP Collection, Manuscript Division

This photo from the NAACP collection shows a segregated elementary school in Hurlock, Md., ca. 1935.

Civil Rights Collections in the Library of Congress

The Library's Manuscript Division houses unparalleled resources for the study of the 20th-century civil rights movement in the U.S., including the original records of the organizations that led the fight for civil liberties: the NAACP, the Brotherhood of Sleeping Car Porters, the National Urban League and the Leadership Conference on Civil Rights. The Library also has the microfilmed records of the Southern Christian Leadership Conference, CORE and SNCC.

These resources are enhanced by the personal papers of such prominent activists as Thurgood Marshall, Roy Wilkins, Robert L. Carter, Arthur B. Spingarn, Moorfield Storey, Herbert Hill, A. Philip Randolph, Bayard Rustin, James Forman, Joseph Rauh, Edward W. Brooke and Patricia Roberts Harris. Many of these civil rights activists were NAACP officials.

Finding aids for many of these collections may be found at **http://findingaids.loc.gov**.

Images from the civil rights era may be found on the Prints and Photographs Division online catalog at **www.loc.gov/pictures/**.

'Simple Truth'-Teller

Philip Levine Appointed Poet Laureate

Philip Levine succeeds W.S. Merwin as Poet Laureate and joins a long line of distinguished poets who have served in the position, including Kay Ryan, Charles Simic, Donald Hall, Ted Kooser, Louise Glück, Billy Collins, Stanley Kunitz, Robert Pinsky, Robert Hass, Rita Dove and Richard Wilbur.

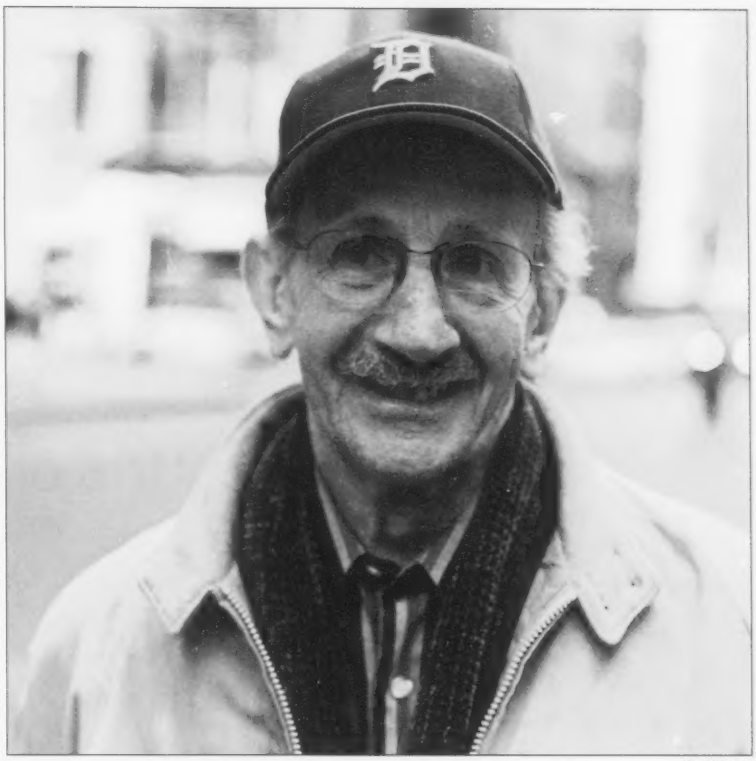
On Aug. 10, Librarian of Congress James H. Billington announced the appointment of Levine as the Library's 18th Poet Laureate Consultant in Poetry for 2011–2012.

Levine will take up his duties in the fall, opening the Library's annual literary season with a reading of his work at the Coolidge Auditorium on Monday, Oct. 17.

"Philip Levine is one of America's great narrative poets," Billington said. "His plainspoken lyricism has, for half a century, championed the art of telling 'The Simple Truth'—about working in a Detroit auto factory, as he has, and about the hard work we do to make sense of our lives."

Levine is the author of 20 collections of poems, including most recently "News of the World" (2009), which The New York Times Sunday Book Review describes as "characteristically wise." Levine won the 1995 Pulitzer Prize for "The Simple Truth," the National Book Award in 1991 for "What Work Is" and in 1980 for "Ashes: Poems New and Old," the National Book Critics Circle Award in 1979 for both "Ashes: Poems New and Old" and "7 Years From Somewhere," and the 1975 Lenore Marshall Poetry Prize for "Names of the Lost."

Born in Detroit, Mich., on Jan. 10, 1928, Levine received degrees from Wayne State University and the University of Iowa Writer's Workshop, and in 1957 was awarded the Jones Fellowship in Poetry at Stanford. As a student, he worked a number of industrial jobs at Detroit's auto-manufacturing plants, including Detroit Transmission—a branch of Cadillac—and the Chevrolet Gear and Axle factory. Levine has said about writing poems in his mid-20s during his factory days: "I believed even then that if I could transform my experience into poetry, I would give it the value and dignity it did not begin to possess on its own. I thought, too, that if I could write about it I could come to understand it; I believed that if I could understand my life—or at least the part my work played in it—I could embrace it with some degree of joy, an element conspicuously missing from my life."



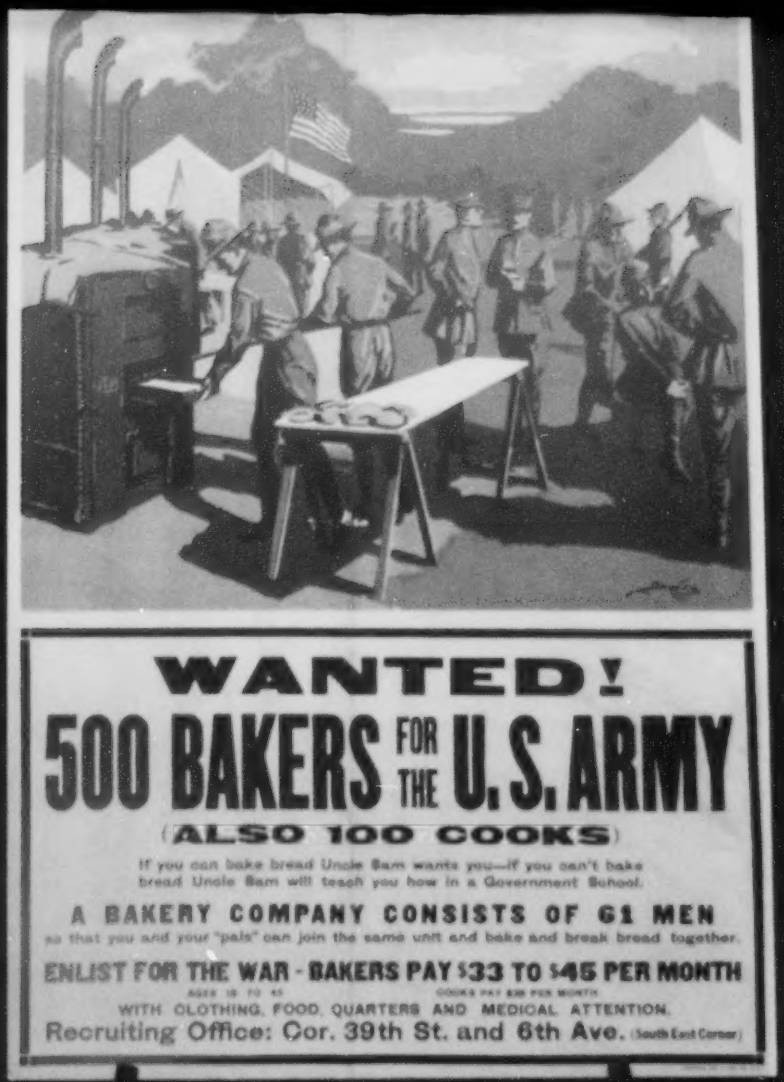
Matt Valentine

Philip Levine, shown here in New York City, ca. 2001, has been named the 18th United States Poet Laureate.

Levine taught for many years at California State University, Fresno, where he is professor emeritus in the English Department. He has also taught at New York University as Distinguished Writer-in-Residence, as well as at Columbia, Princeton, Brown and Tufts universities, University of California at Berkeley and elsewhere.

Levine's nonfiction books include "The Bread of Time: Toward an Autobiography" (1994); "Don't Ask" (1981); and "So Ask: Essays, Conversations, and Interviews" (2002). He also has edited "The Essential Keats" (1987) and translated collections of Spanish poet Gloria Fuertes and Mexican poet Jaime Sabines.

Additional awards include the Ruth Lilly Poetry Prize, the Harriet Monroe Memorial Prize, the Frank O'Hara Prize, two Guggenheim Foundation fellowships and three fellowships from the National Endowment for the Arts (for which he served as chair of the Literature Panel). In 1997 Levine was elected as a member of the American Academy of Arts and Letters, and he served as a chancellor of the Academy of American Poets from 2000–2006. ◆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Above, Brian Horowitz, a fellow from Montgomery College, serves up material about cooking for an Army, which he found in the Science, Technology and Business Division's collections. *Photo by Cecelia Rogers*

Cecelia Rogers

Above, a visitor to the Junior Fellows display takes a close look at pre-1922 newspapers as fellow Rachel Emery explains their significance.

Wondrous Treasures on Display

Library's Junior Fellows Put on a Show

By AMEE POWELL

The 2011 Junior Fellows Summer Interns display, which was held at the Library on July 28, is a highly anticipated annual event.

"It's the highlight of the year," said Associate Librarian for Library Services Deanna Marcum, in her opening remarks. "At a time when we, the Library of Congress staff, go into the dog days of summer, the Junior Fellows bring with them a fresh energy that is truly needed here," Marcum added.

"The quality of work seen here is the tip of the iceberg," said Jeremy Adamson, the Library's director for Collections and Services. "You won't see the meat, but you will see the dessert," he said, referring to the more than 100 items on display, selected from 33 collections processed by the interns during the 10-week program.

The late Mrs. Jefferson Patterson and the James Madison Council generously support the annual Junior Fellows Summer Internship Program. Under the direction of a cadre of curators and Library specialists, undergraduate- and graduate-level students learn first-hand how the world's largest library acquires, preserves and promotes knowledge and creativity. The Library also benefits from their discoveries in its vast, global collections.

Marcum reminded the attendees that the eclectic nature of the items found in the Library's collections reflect Thomas Jefferson's belief that, "There is no subject to which a Member of Congress may not have occasion to refer." From the nucleus of Jefferson's personal collection—sold to the Congress in 1815—a trove of more than 147 million items has burgeoned.

Jefferson would have appreciated information on feeding an army, which Junior Fellow Brian Horowitz found while processing U.S. Army/War Department manuals housed in the Library's Science, Technology and Business Division. [A passionate gourmet, Jefferson's recipe for vanilla ice cream and his drawing of a macaroni making machine are housed in the Library of Congress]. Horowitz, a student at Montgomery College, pro-

duced a detailed inventory of approximately 4,000 technical manuals dating from the 1940s to the early 1970s.

Members of Congress and a host of federal agencies are interested in reports produced by the Library's Federal Research Division. To facilitate access to these items, intern Zoe Zebe from Grinnell College created an Excel-based interactive finding aid to the division's products with active links to electronic versions. On display were two such reports with futuristic outlooks: "Domestic Trends to the Year 2015: Forecasts for the United States," and "International Security Environment to the Year 2020: Global Trends Analysis."

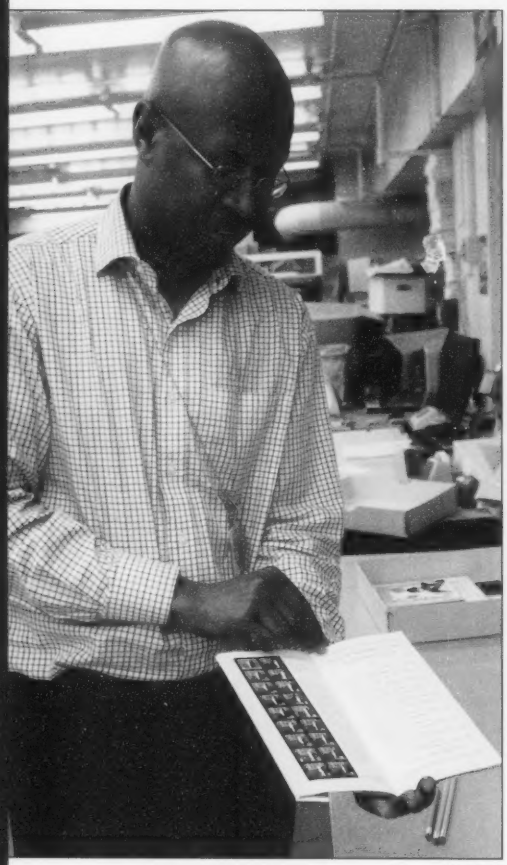
The Federal Research Division, along with the World Digital Library and the Poetry and Literature Center, hosted Junior Fellows for the first time this summer.

Caitlin Rizzo of Marymount University worked on a project to digitize the Poetry and Literature Center's audio archives, which include readings by notable poets. On display was correspondence from poets Allen Ginsburg, Peter Orlovsky and Gwendolyn Brooks regarding the production of the original audio recordings.

Theodore Waddelow of Rutgers University investigated potential partners for the World Digital Library, a collaborative initiative to make the world's cultural and historical resources accessible online.

The opening of three new preservation laboratories last year allowed the Preservation Research and Testing Division to host five Junior Fellows. With academic backgrounds ranging from art history to chemistry, the interns explored the chemical, physical and optical properties of items dating back to the 16th century such as Ptolemy's "Geographia" (1513). A facsimile copy was on display.

For the second year, the Young Readers Center hosted a Junior Fellow. The center, which opened in the Thomas Jefferson Building in October 2010, recently received a donation



Abby Brack

Christopher Morgan, a fellow from Dominican University, worked to inventory, organize and preserve an 11,000-item collection of vintage record periodicals, including this 1914 catalog from the Victor Talking Machine Company.

Fenella France

Jessica Knebel, a fellow from the University of Illinois, assisted a multi-disciplinary team of senior conservators, scientists and curators conducting an in-depth technical study of a rare hand-colored 1513 edition of a Ptolemy Geographia by non-invasively identifying colorants on the atlas.

of juvenile books from Diane Roback, children's book editor at Publisher's Weekly. Inventorying the collection was a labor of love for intern Joni Hill, a teacher, who is attending Texas Women's University to retrain as a school librarian.

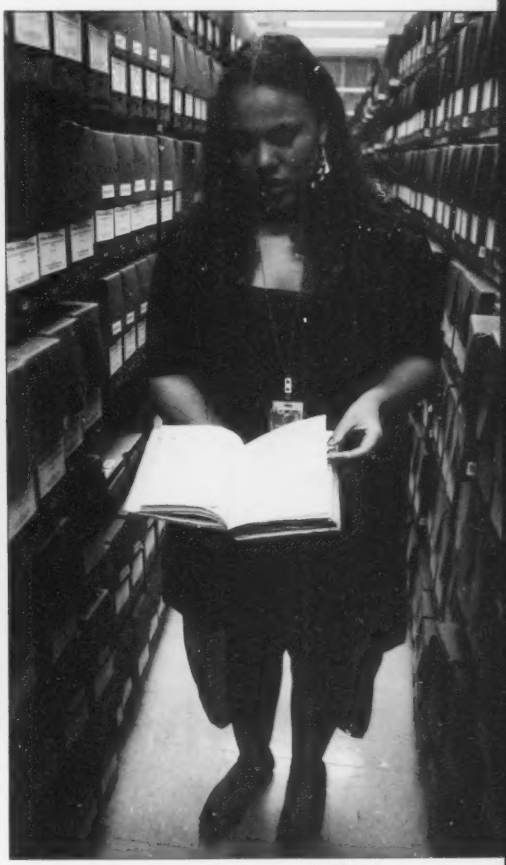
Items processed by the interns came to the Library not only as gifts but through the Copyright deposit system. The centralization of U.S. copyright functions in the Library of Congress in 1870, and the requirement to deposit two copies with each registration, continues to provide a rich source of the Library's acquisitions. The Copyright Deposit Collection (1870–1897), which predates the opening of the Library's own headquarters in the Jefferson Building in 1897, was transferred to the Rare Book and Special Collections Division in the 1980s. Interns Amanda Zimmerman, Sarah Gunther and Jennifer Maggi were tasked with inventorying and re-housing more than 12,000 of those copyright registrations received by the Library between 1871 and 1875. Brightly colored product labels for labor-saving devices, posters for P.T. Barnum's circus acts and toys and games developed by the Milton Bradley Company tell a story of the rise of America's leisure class at the close of the 19th century.

While processing copyright registration in the U.S. Copyright Office (1898–1909), intern Patrick Madden came across an array of items pertaining to the Dreyfus Affair. The political scandal over the wrongful charge of treason again French artillery officer Alfred Dreyfus was the focus of newspaper stories, political cartoons, books and pamphlets that came through the Copyright Office. Madden, a history major at Mount St. Mary's University, learned firsthand that "Copyright collections give us a cross-section of social and cultural history at any given time." ◆

Amee Powell was a summer intern in the Office of Communications.

Cecelia Roger

Dana Barron, left, a fellow from Indiana University, and volunteer Isabella Beegle-Levin perform an aria from Mozart's "Don Giovanni," which they found in the Music Division's world-renowned collection of opera scores.



Abby Brack

Jordan Roehl, a fellow from Amherst College, helped researchers access the Manuscript Division's collection of nearly 65 million items relating to American history, including the personal papers of George Washington, Thomas Jefferson and Frederick Douglass.

'Fields of Vision'

Series Features 20th-Century Photographers

The more than 172,000 black-and-white and 1,600 color images that comprise the Farm Security Administration (FSA)/Office of War Information (OWI) Collection at the Library of Congress offer a detailed portrait of life in the United States from the years of the Great Depression through World War II.

Selected images from the works of FSA/OWI photographers Gordon Parks (1912–2006), Arthur Rothstein (1915–1985) and Carl Mydans (1907–2004) are now featured in the Library of Congress series titled "Fields of Vision."

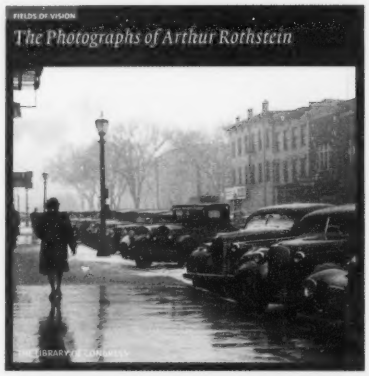
These new titles join the first six volumes in the series, which feature the work of FSA/OWI photographers Russell Lee (1903–1987), Ben Shahn (1898–1969), Marion Post Wolcott (1910–1990), Esther Bubley (1921–1998), Jack Delano (1914–1997) and John Vachon (1914–1975).

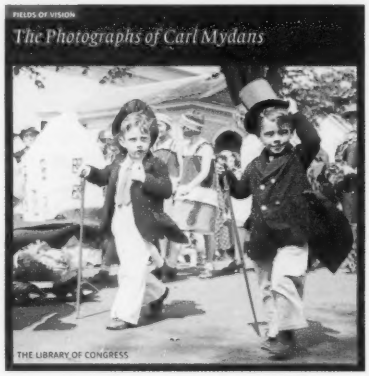
Edited by Amy Pastan, an independent editor and book packager, and published by D Giles Ltd. in association with the Library of Congress, each volume in the series includes an introduction to the work of the featured FSA photographer by a leading author.

Headed by Roy L. Stryker, the government's documentary project employed many relatively unknown names who later became some of the 20th century's best-known photographers.

Gordon Parks, the only black FSA photographer, was "a Renaissance man," writes Charles Johnson in his introduction to the volume. He was a writer, musician, poet, composer, photojournalist and motion-picture director, with many "firsts" to his credit. "The first black director in Hollywood, he opened the door for young auteurs, such as Spike Lee and John Singleton," writes Johnson.

The youngest FSA photographer, Arthur Rothstein was "the truest child of the New Deal," writes George Packer in his introductory essay. Fresh out of Columbia University with a belief in the government's social-improvement efforts, Rothstein planned to earn money for medical school but shortly after joining the government project, he changed his career path. By the age of 25 he was a staff photographer for Look magazine and eventually became its director of photography. He joined Parade magazine in 1972 as director of photography and remained there until his death in 1985.





A graduate of Boston University's School of Journalism, Carl Mydans was an experienced photographer with credits in Time magazine when he joined the documentary project in 1930. He later moved to the new magazine Life, and on to a celebrated career as a war photographer. Says author Annie Proulx, "He identified himself as a photojournalist and his interest in the massive global events of the time became his life."

Each 63-page soft-cover volume in the series is available for $12.95 in bookstores throughout the U.S. and the UK, from D Giles Ltd. and the Library of Congress Shop, Washington, D.C., 20540-4985. Credit card orders are taken at (888) 682-3557, or shop on the Internet at **www.loc.gov/shop/**. Reproduction numbers are provided in the books so that reprints may be ordered through Duplication Services at the Library.

About the Contributing Authors

Charles Johnson is professor emeritus at the University of Washington, Seattle. He is a MacArthur Fellow and recipient of an American Academy of Arts and Letters Award for Literature and a National Book Award for his novel "Middle Passages."

George Packer is a staff writer for The New Yorker and author of "The Assassins' Gate: America in Iraq." His play "Betrayed" won the 2008 Lucille Lortel Award for best off-Broadway play.

Annie Proulx is the author of "Postcards," "Accordion Crimes" and "The Shipping News," which won the Pulitzer Prize for Fiction and the National Book Award for Fiction and was made into a film in 2001. Her short story, "Brokeback Mountain" was adapted into a major motion picture.

About the Images

The Library's Prints and Photographs Division houses more than 14 million visual materials. More than 1 million digitized images are accessible on the Prints and Photographs Online Catalog at **www.loc.gov/pictures/**. These include the more than 172,000 images that comprise the FSA/OWI Collection (**www.loc.gov/pictures/collection/fsa/**). The collection's 1,600 color images are also accessible on the commercial photo site Flickr at **www.flickr.com/photos/library_of_congress/sets/72157603671370361**. ◆

Opposite, "Washington D.C. Government Charwoman," 1942, is featured in a new book collecting Gordon Parks's works. *FSA/OWI Collection, Prints and Photographs Division*

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